plymouth philharmonic choir

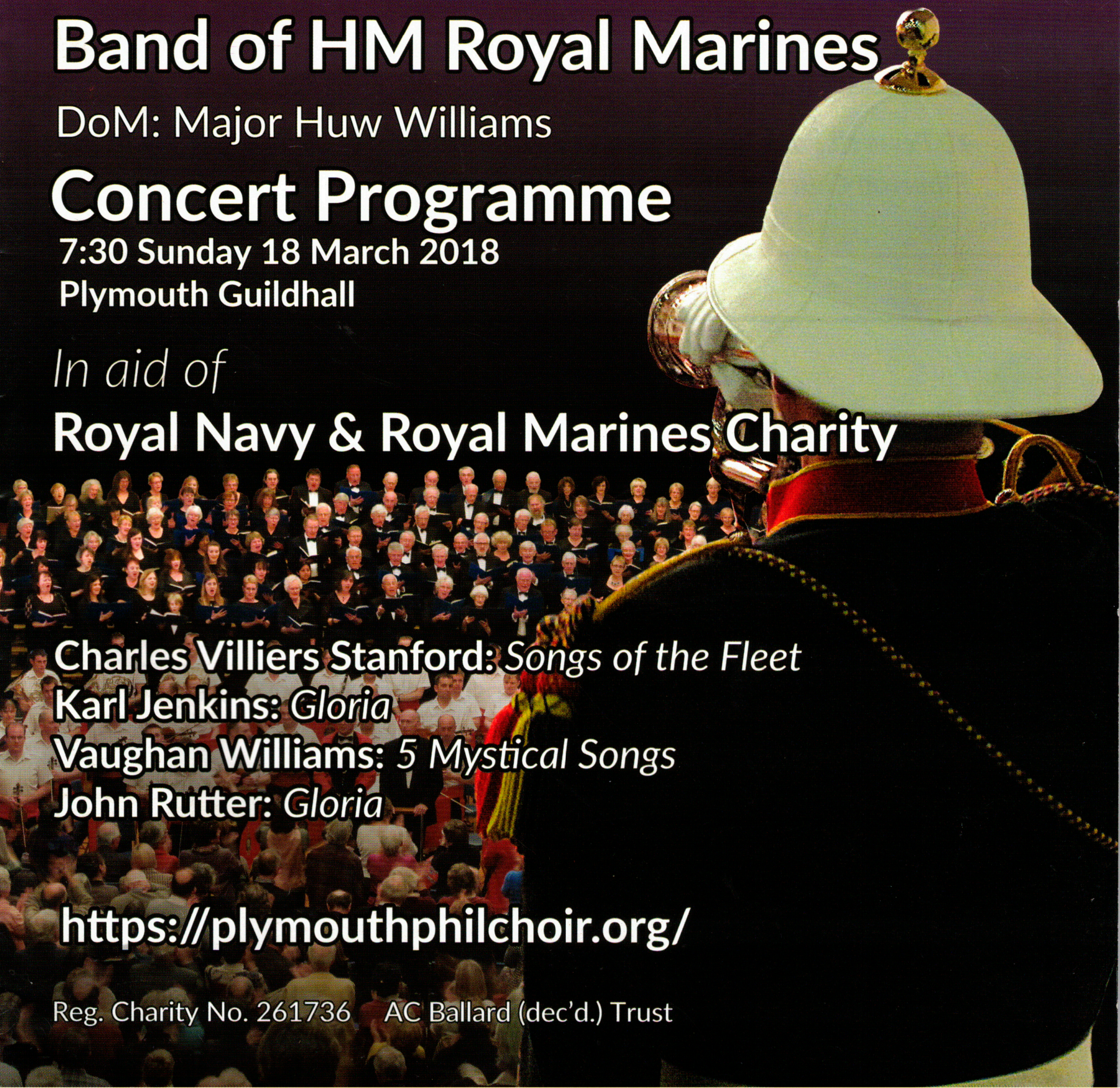
ROYAL NAVY &
ROYAL MARINES
CHARITY

Conductor: Christopher Fletcher
Baritone soloist: Robert Rice

with

The Orchestra of the Band of HM Royal Marines

DoM: Major Huw Williams



Concert Programme

7:30 Sunday 18 March 2018
Plymouth Guildhall

In aid of

Royal Navy & Royal Marines Charity

Charles Villiers Stanford: *Songs of the Fleet*
Karl Jenkins: *Gloria*
Vaughan Williams: *5 Mystical Songs*
John Rutter: *Gloria*

https://plymouthphilchoir.org/

Reg. Charity No. 261736   AC Ballard (dec'd.) Trust

INTRODUCTION FROM CHOIR PRESIDENT BRIAN GERRY

It is with great pleasure that I welcome you to tonight's concert, which I am quite sure will be wonderful. Both the Plymouth Philharmonic Choir and The Orchestra of HM Royal Marines Band have been rehearsing hard in preparation for what is bound to be an unforgettable evening of music. This is the all too rare coming together of two of the finest musical organisations in the city – one made up of professional military bandsmen, the other a choir of talented and hard-working amateur singers. Plymouth is proud to be home to both.

Tonight's collaboration with the Marines leads me to look forward. In two years' time it will be 2020 and Plymouth Philharmonic Choir will be celebrating an important anniversary. Half a century earlier, in 1970, highly significant things were happening: America was at war in Vietnam, the Prince of Wales joined the Navy, the Beatles broke up and Plymouth Philharmonic Choir was formed. So, incredible as it may seem, in 2020 this choir will be fifty years old. But there is more. The year 2020 is the anniversary of another important event, as 400 years earlier the Mayflower set sail from the Barbican carrying the first Puritans bound for a new life in the New World.

I am proud to announce that, with this in mind, Plymouth Philharmonic Choir has commissioned some new music – an oratorio by the Plymouth-born composer and conductor, Paul Foster. This exciting original piece for choir, soloists and orchestra is inspired by the sailing of the Mayflower. The Pilgrim Fathers were the refugees of their day and, using their own words, Paul promises their stories will resonate powerfully today. For now though, that is all I am at liberty to reveal.

The people of Plymouth and HM Royal Marines have strong, binding connections to our maritime history and also to music. Let tonight's concert, which in part has a nautical theme, be enjoyed in its own right, but let it also be seen as the beginning of what will be a very exciting period of celebration marking our crescendo towards Mayflower year and the choir's golden anniversary.

Brian Gerry, President, Plymouth Philharmonic Choir

Naval Base Commander Devonport
COMMODORE IAN SHIPPERLEY CEng FIMechE CBE ADC, ROYAL NAVY

I am very pleased that the Plymouth Philharmonic Choir and the Orchestra of HM Royal Marines Band from HMS RALEIGH are combining in tonight's concert. The Great Hall here at the Plymouth Guildhall is sure to provide an atmospheric setting for these talented musicians.

By attending tonight, you will not only be treated to a musical spectacular, but you will also be supporting the fine work of a charity close to my heart, the Royal Navy and Royal Marines Charity (RNRMC).

For over ten years, the RNRMC has been the principal charity of the Royal Navy. As a world class grantmaking charity, the RNRMC has distributed over £51 million to help ensure that sailors, marines and their families remain supported, for life. The RNRMC raises vital funds for those in the naval service who need support after injury, bereavement or illness, whether currently serving or naval veterans. The funds raised by the charity are distributed to over 30 frontline charities, ensuring that vital support is provided to where the need is greatest.

In this historic naval city, it seems only fitting that the funds raised by these talented musicians should be donated to the national charity of the naval service – the Royal Navy and Royal Marines Charity. I hope you thoroughly enjoy this evening's performances.

THE ROYAL NAVY AND ROYAL MARINES CHARITY

ROYAL NAVY &
ROYAL MARINES
CHARITY

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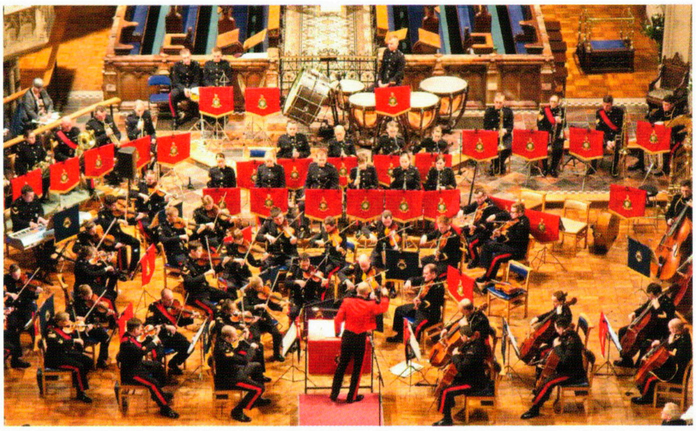
Throughout the last decade, the RNRMC has donated over £16 million to improve the lives of serving personnel whether it's enhanced working environments, funding team building activities, family days or community events.

The charity remain just as focused on their support of the veteran community as they are on the frontline. It has contributed over £25million to support both elderly and working age veterans in addition to looking after the partners, families and children of those currently serving.

For more information on the Royal Navy and Royal Marines Charity, call 023 9387 1520.



The Band of HM Royal Marines Plymouth is located at HMS Raleigh, the Royal Navy's phase one training establishment in Torpoint, Cornwall. The location enables the band to support the weekly passing out parades at HMS Raleigh as well as the Naval Base at Devonport, Britannia Royal Naval College, Dartmouth and the Royal Marines units in the South West.

Support for Royal Marines Units is provided not only in the musical role, but also in the military role. The band are specialists in casualty decontamination and are ready at short notice to deploy in support of the Lead Commando Group.

Concert bands, Jazz bands, big bands, dance bands, orchestras, string and wind ensembles are just some of the groups that Plymouth band provide to the Royal Navy and the public on regular occasions. The concert band performs varied programmes across the country, raising money for charities supporting service personnel. Plymouth band holds monthly public concerts from September to March at the Roebuck theatre on HMS Raleigh. This popular concert series gives the band the opportunity to try out new repertoire, feature soloists and pieces composed by band members. Traditional repertoire is always included and the Corps of Drums are always featured.

In recent years the band has been fortunate enough to perform around the world, including India, Abu Dhabi and Guernsey. Summer months involve the popular county shows including the Royal Cornwall Show and Devon show. The band entertains audiences from some of the largest stages across the country annually, with 2018 set to include the Royal Albert Hall, Horse Guards Parade and the Royal Edinburgh military Tattoo.

MAJOR HUW WILLIAMS BA(Hons) MA FRSM RM

Director of Music, HM Royal Marines Band Plymouth

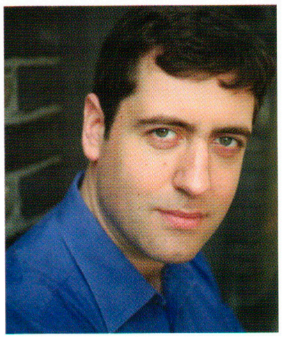
Having grown up in a musical family, Huw Williams was offered a position as solo cornet in the Royal Marines Band Service at the age 16, and left school in order to join. At the Royal Marines School of Music in Deal, Kent, Huw studied cornet with Prof. Sydney Rose for two years and was awarded the Prince's Badge for best musician under training before being posted to the Plymouth band in 1996. During this posting he performed all over the world, including at the handover ceremony of Hong Kong, Philharmonic Hall St Petersburg, Buckingham Palace and some twenty nights at the Royal Albert Hall. A seven-month deployment aboard HMS Illustrious took in many of the Mediterranean ports, through Suez and the Red Sea on the way to the Philippines, S Korea, Japan, Malaysia, Singapore, and finally Australia. Huw also gained his BA(Hons) during this time through the Open University, studying and sitting exams in all kinds of places, aboard warships or even under canvas in the Omani desert.

In 2002 Huw was drafted to the Royal Marines School of Music, now in Portsmouth, to the post of cornet instructor. Selected Bandmaster in 2006, he returned to the Plymouth band where he also became musical director of Bodmin Town Band. Commissioned and promoted to Captain in 2010, Huw was appointed Director of Music of the Band of HM Royal Marines, Commando Training Centre, where he served as OC Rear Party for UK Medical Group and Joint Force Support on Operation Herrick 14. From 2011-2013 he studied orchestral conducting under David Jones at the Royal Welsh College of Music, before returning to Commando Training Centre Royal Marines as Director of Music until 2015. A two year assignment to HQ RMBS (Royal Marine Band Service) followed, where he was responsible for manning and tasking of RM Bands. He is delighted to have taken up his new post as Director of Music Plymouth in September 2017. A father of two and keen marathon runner, Huw lives in Emsworth, on the Hampshire-Sussex border.

MUSICIAN RUTH WARDLE - Principle Violinist HMRM Band Plymouth

Musician Ruth Wardle was born and educated in Ulverston, Cumbria. After graduating with a BMus (Hons) from the Royal Conservatoire of Scotland, Ruth joined HM Royal Marines Band Service on saxophone and violin in 2013. Throughout training she received various awards including the Bradford Cup, the Bronze Medal from the Worshipful Company of Musicians and the Prince's Badge for the best overall Musician. On completion of training she joined the Royal Marines Band Plymouth where she is still serving. During her time in the Band she has enjoyed trips to Abu Dhabi, India, Switzerland and Belgium and has had invaluable experiences performing at prestigious venues such as the Royal Albert Hall and Buckingham Palace. Ruth features regularly as a violin soloist; her most memorable performance playing the encore 'Duelling Strings' at the Mountbatten Festival of Music in 2016. Alongside studying for her Masters in Music, Ruth is also preparing for this year's MFM where she will feature as a soloist. In her spare time Ruth enjoys playing hockey and regularly plays for the Royal Marines Ladies team.

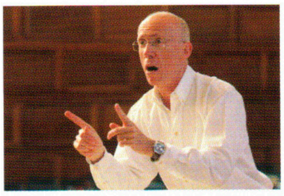
ROBERT RICE - Baritone



After a choral scholarship at King's College, Cambridge, British baritone Robert Rice gained a DipRAM in London under Mark Wildman, continuing his studies with Richard Smart, Sheila Barnes and Nicholas Powell. As a concert artist his repertoire is extensive and varied: highlights of last season included singing Humperdinck at the Berlin Konzerthaus, Mozart at the Worcester Three Choirs Festival and performances of Monteverdi, Bach, Dvorak, Vaughan Williams, Walton and Carl Orff among others. He has been involved in recent years in premieres of diverse new works, those by Jacques Cohen, Philip Cooke, Paul Drayton and Piers Maxim being notable examples. He is planning further appearances as the various love interests of Alma Mahler in Elizabeth Mucha's *Art Sung* project, and the role of Mydas in Franz von Suppé's *The Beautiful Galatea*. Robert's interest in performing contemporary classical music as a soloist began when he tackled the modernist expressionism of Peter Maxwell Davies and Ligeti, and led to staged premieres of Judith Bingham, Paul Clark and Nigel Osborne (with Opera Circus, touring the UK and Bosnia and Herzegovina). In recital he often collaborates with German guitarist Erich Schachtner on programmes of lieder and lute songs.

Robert has recorded Judas in *The Apostles* with Canterbury Choral Society and the Philharmonia Orchestra, and his version of Cornelius' *Die Drei Könige (The Three Kings)* with the choir Polyphony is a favourite on both Classic FM and BBC Radio 3 whenever Christmas approaches. When not performing, he leads workshops, adjudicates, and teaches widely, including for the National Youth Choir, Eton Choral Courses, and Oxford and Cambridge Universities. Novello & Co Ltd have published many of his vocal arrangements, while others are sung worldwide, and have been recorded, by the King's Singers. His nickname, Berty, has confused countless acquaintances. He often tries to arrange his singing engagements around skiing trips to the Alps, although aware that it should be the other way round.

CHRISTOPHER FLETCHER - Conductor Plymouth Philharmonic Choir



Christopher Fletcher considers himself to be both fortunate and privileged to have been Plymouth Philharmonic Choir's Director of Music and Conductor since 1996, during which time the choir has come to be recognised as one of the very best in the South West. As well as performing regularly in Plymouth he has conducted the choir in cathedrals and churches all over Europe, including Notre Dame, Paris.

After graduating from Trinity College of Music Christopher moved down to South Devon, since when he has been actively involved in choral singing, church music and teaching. He has been Organist and Master of Music at Plymouth Roman Catholic Cathedral since 2001, holding previously a similar post at the Parish and Priory Church of St Mary, Totnes.

In addition to the Philharmonic Choir Christopher also conducts the Stanborough Chorus and the Lupridge Singers. He has also directed numerous other Devon societies including the South Devon Choir and the Chagford Singers.

Following on from previous exciting concerts with the HM Orchestra of the Royal Marines, including Verdi *Requiem*, Berlioz *Requiem*, *Carmina Burana* and *The Armed Man*, Christopher is delighted to be once again collaborating with these world class musicians.

THE 'COCKLESHELL' HEROES

There are many ways to commemorate a legend.

In December 2017 former and serving members of the Royal Navy and the Royal Marines set out to reconstruct and commemorate Operation Frankton, the Royal Marines' raid by canoe upon German shipping in Bordeaux docks in 1942. Of the ten men who set out, only two survived. The rest were either drowned or captured and executed. The raid has entered legend as *The Cockleshell Heroes.*

December's commemoration was on the exact seventy-fifth anniversary of the raid. *Frankton Endeavour* began with a three day, seventy-mile paddle by day and night by eight two-man kayaks down the Gironde into Bordeaux docks to the quay where the wartime raiders planted their limpet mines.

Arriving near Blaye where the raiders scuttled their kayaks and escaped ashore, the team unveiled a special commemorative plaque and then set off, at dawn, on a four-and-a-half day, 110 mile re-enactment of the escape and evasion phase. On this the two survivors, Major 'Blondie' Hasler and Marine Bill Sparks, made their way north-east to Ruffec where they fell in with members of the French resistance who saved their lives and led them to safety. Conditions in 2017 closely replicated those of 1942 with cold weather, driving rain and high winds for much of the time.

Those who tramped the trail were conscious of the kindness and cold-blooded courage shown to the British evaders by ordinary French men and women who risked their lives to help British Royal Marines evade capture. Amongst those taking part on the walk were members of Naval Service Recovery Centre, Hasler, based at HMS Drake, Plymouth. Footsore, blistered and weary, everyone started and everyone finished, a fitting tribute from today's service men and women who chose to match every footstep with those who had gone before.

As official historian of *Frankton 75*, it was my honour and privilege to participate in the walk and help bring that past alive with a series of talks each evening as the mission unfolded; a mission that paid fine tribute to men of a different age who have now stepped back into the shadows of history. We mark and commemorate those exploits with tonight's concert and the charitable works carried out by the Royal Navy and Royal Marines Charity. As an Associate Member of the Plymouth Philharmonic Choir I am delighted to support such a worthwhile endeavour.

Dr Tom Keene FRHistS

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RUFFEC

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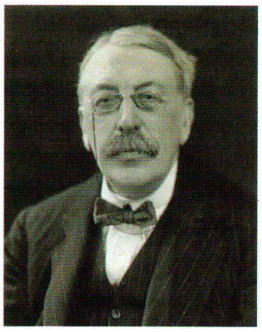
If you would like your name added to the list, please either fill in the form overleaf and hand it to a concert steward, or contact Nicola White on nicolawhite845@btinternet.com or telephone 01752 708903.

SIR CHARLES VILLIERS STANFORD (1852 – 1924)



Irish by birth, Stanford was destined to follow in his father's footsteps as a lawyer. As a condition of allowing him to attempt a musical career, his father – a distinguished lawyer – insisted that he read classics at Cambridge before taking the usual course for intending musician in Leipzig. The young and hopeful musician obediently went to Queen's College, Cambridge and, as so many have since done, spent more time in making music than reading for his degree. In his third year he was appointed organist of Trinity and conductor of two choral societies which he combined to form the Cambridge University Musical Society, known ever since affectionately as 'CUMS'.

In 1874, still only 22, Stanford managed his third-class honours degree in classics and immediately left for Germany. After Leipzig he studied in Berlin and travelled all over Germany and France listening to all the 'new music' of Wagner, Brahms, Meyerbeer and Offenbach. With unbridled energy he returned regularly to conduct CUMS in much contemporary music (including his own) and to begin the tradition of performing the great classical choral works (including his own edition of the Bach Matthew Passion which remains an outstanding tribute to early English musicology).

His unrivalled knowledge of contemporary music, together with his love and respect for earlier choral music, allowed him to make the biggest impact of all his colleagues in the renaissance of English music in the late 19th century. First came the church services, almost symphonic in design, with meaty organ parts that gave the kiss of life to the almost extinct English choral tradition. Then, in writing for the new upsurge of amateur choirs born of the Industrial Revolution, who joined together in large 'festivals', he re-vitalised the oratorio which had been the province of the privileged ruling classes.

At a time when few Englishmen thought much of serious music in the theatre, he wrote 10 operas on subjects ranging from *The Canterbury Pilgrims* to Shakespeare's *Much Ado* by way of the Irish comedy *Shamus O'Brien* and – his masterpiece – *The Travelling Companion* (with libretto by Newbolt, after Hans Andersen). His part-songs such as *The Blue Bird* and *Heraclitus* can be sung with no unfavourable comparison beside the greatest of English madrigals, whilst among the solo songs *La Belle Dame sans merci* and *The Fairy Lough* are only two of the lyrical settings in English musical history. *Songs of the Fleet* was first performed at the Leeds Festival in 1910.

Such a genius had not been acknowledged as English since the days of Purcell, another great man of both theatre and church music. The musical establishment claimed him – he was both Professor of Music at Cambridge and Professor of Composition at the Royal College of Music simultaneously for nearly 40 years – and every amateur singer in the country sang his music. Above all, his students in London and Cambridge read like a roll-call of British composers of the first half of the 20th century: among those who owed much to Stanford's teaching were Bridge, Holst, Ireland and Vaughan Williams, naming only a few.

PROGRAMME

God Save the Queen – arr Gordon Jacobs

Performed by the Orchestra of the Bands of the Royal Marines

Songs of the Fleet (Stanford)
Gloria (Jenkins)

Choir and Orchestra Conducted by Major Huw Williams

Interval

Five Mystical Songs (Vaughan Williams)
Gloria (Rutter)

Choir and Orchestra Conducted by Christopher Fletcher

We would like to express our appreciation to **Rehearsal Accompanist, Jenny Shepley**, for all her hard work and dedication.

GOD SAVE THE QUEEN

•

SONGS OF THE FLEET

SAILING AT DAWN

One by one the pale stars die before the day now,
One by one the great ships are stirring from their sleep,
Cables all are rumbling, anchors all a-weigh now,
Now the fleet's a fleet again, gliding towards the deep.

Chorus
Now the fleet's a fleet again, bound upon the old ways,
Splendour of the past comes shining in the spray;
Admirals of old time, bring us on the bold ways!
Souls of all the seadogs, lead the line today!

Far away behind us town and tower are dwindling,
Home becomes a fair dream faded long ago;
Infinitely glorious the height of heav'n is kindling,
Infinitely desolate the shoreless sea below.

Chorus
Now the fleet's ....
Once again with proud hearts we make the old surrender,
Once again with high hearts serve the age to be,
Not for us the warm life of Earth, secure and tender,
Ours th'eternal wandering and warfare of the sea.

Chorus
Now the fleet's ....

THE SONG OF THE SOU'WESTER

The sun was lost in a leaden sky, and the shore lay under our lee;
When a great Sou'Wester hurricane high came rollicking up the sea.
He played with the fleet as a boy with boats till out for the Downs we ran,
And he laugh'd with the roar of a thousand throats at the militant ways of man.

Chorus
Oh! I am the enemy most of might, the other be who you please!
Gunner and guns may all be right,
Flags a-flying and armour tight,
But I am the fellow you've first to fight, the giant that swings the seas

A dozen of middies were down below chasing the X they love,
While the table curtseyed long and slow and the lamps were giddy above.
The lesson was all of a ship and a shot, and some of it may have been true,
But the word they heard and never forgot was the word of the wind that blew.

Chorus
Oh! I am the enemy ...

The Middy with luck is a Captain soon, with luck he may hear one day
His own big guns a-humming the tune "Twas in Trafalgar's Bay".
But wherever he goes, with friends or foes, and whatever may there befall,
He'll hear forever a voice he knows forever defying them all.

Chorus
Oh! I am the enemy ...

THE MIDDLE WATCH

Chorus
In a blue dusk the ship astern uplifts her slender spars,
With golden lights that seem to burn among the silver stars.
Like fleets along a cloudy shore the constellations creep,
Like planets on the ocean floor our silent course we keep.

Solo with Chorus
And over the endless plain, out of the night forlorn
Rises a faint refrain a song of the day to be born,
Watch, O watch till ye find again life and the land of morn.

From a dim West to a dark East our lines unwavering head,
As if their motion long had ceased and Time itself were dead.
Vainly we watch the deep below, vainly the void above;
They died a thousand years ago, Life and the land we love.

Solo with Chorus
But over the endless plain, out of the night forlorn
Rises a faint refrain, a song of the day to be born,
Watch, O watch till ye find again life and the land of morn.

THE LITTLE ADMIRAL

Stand by to reckon up your battle-ships, ten twenty thirty there they go,
Brag about your cruisers like Leviathans, a thousand men a-piece down below.
But here's just one little Admiral, we're all of us his brothers and his sons,
And he's worth at the very least double all your tons and all your guns.

Tenors and Basses
Stand by to reckon up your battle-ships, ten twenty thirty there they go,
Brag about your cruisers like Leviathans, a thousand men a-piece down below.

See them on the forebridge signalling, a score of men hauling hand to hand,
And the whole fleet flying like the wild geese moved by some mysterious command.
Where's the mighty will that shows the way to them, the mind that sees ahead so quick and clear?
He's there, Sir, walking all alone there the little man whose voice you never hear.

Tenors and Basses
Stand by to reckon up ...

There are queer things that only come to sailor men, they're true, but they're never understood;
And I know one thing about the Admiral, that I can't tell rightly as I should.
I've been with him when hope sank under us, he hardly seemed a mortal like the rest.
I could swear that he had stars upon his uniform, and one sleeve pinned across his breast.

Tenors and Basses
Stand by to reckon up ...

Some day we're bound to sight the enemy, he's coming, tho' he hasn't yet a name,
Keel to keel and gun to gun he'll challenge us to meet him at the Great Armada game.,
None knows what may be the end of it, but we'll all give our bodies and our souls
To see the little Admiral a-playing him a rubber of the old Long Bowls.

Chorus
Stand by to reckon up ...

FAREWELL

Mother, with unbowed head hear thou across the sea,
The farewell of the dead, the dead who died for thee.
Greet them again, with tender words and grave,
For, saving thee, themselves they could not save.

Sopranos and Tenors
Farewell, farewell, farewell

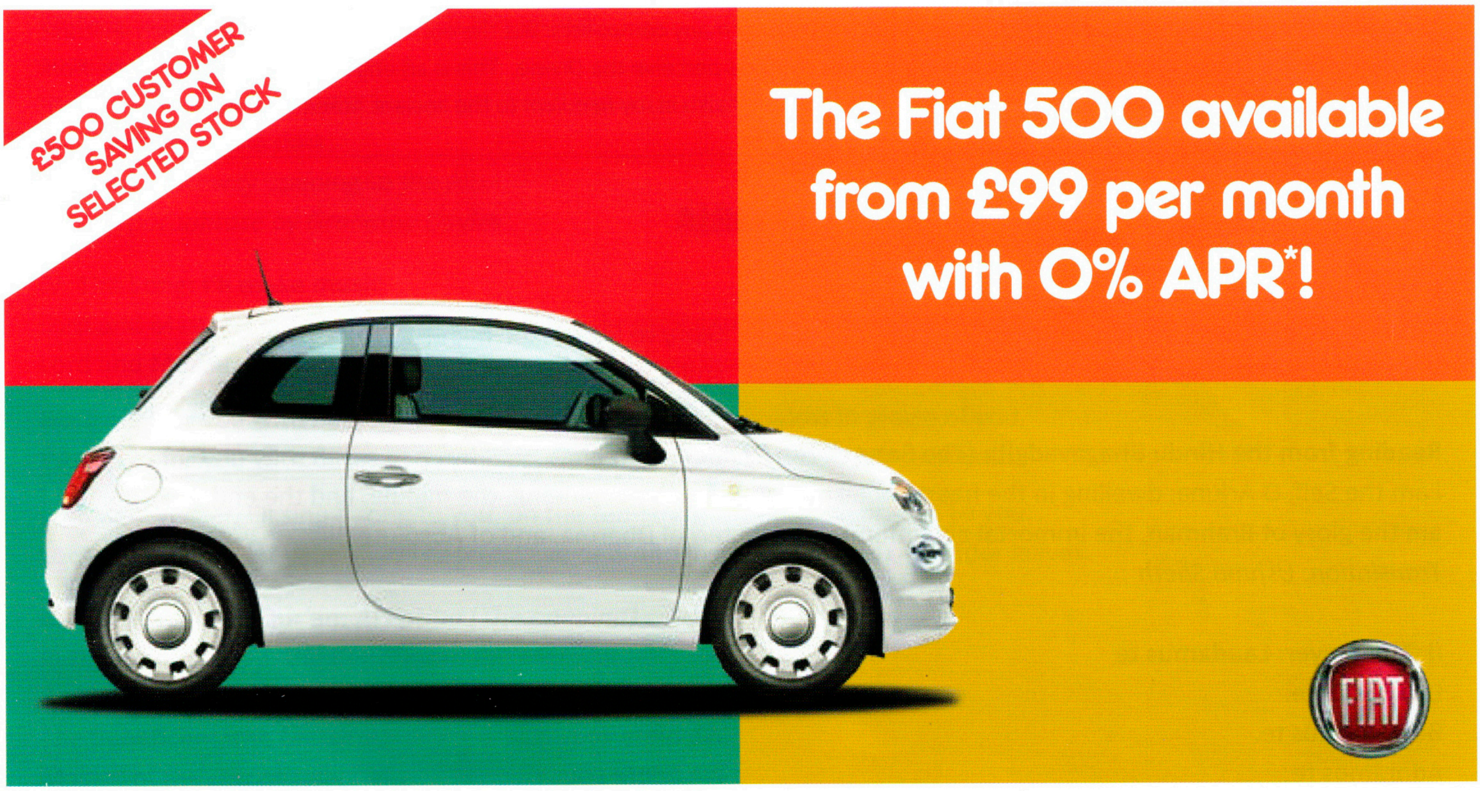
To keep the house unharmed their fathers built so fair,
Deeming endurance armed better then brute despair,

Sopranos and Tenors
Farewell, farewell, farewell

They found the secret of the word that saith,
'Service is sweet, for all true life is death'.
So greet thou well thy dead across the homeless sea,
And be thou comforted because they died for thee.

Sopranos and Tenors
Farewell, farewell, farewell

Far off they served, but now their deed is done,
Forevermore their life and thine are one.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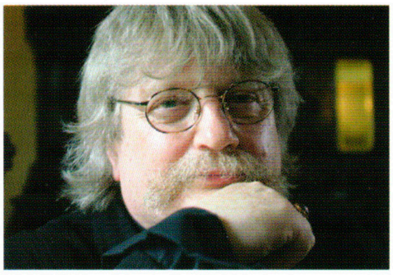
KARL JENKINS (1944 -)



Karl Jenkins was born and raised in Penclawdd, Gower, Wales. His mother was Swedish and his father was Welsh. Jenkins received his initial musical instruction from his father who was the local schoolteacher, chapel organist and choirmaster.

While at Gowerton Grammar School, Karl played oboe in the National Youth Orchestra of Wales, before reading music at the University of Wales, Cardiff. He went on to study at the Royal Academy of Music in London, where he also met his wife and musical collaborator, Carol Barratt. He studied with Alun Hoddinott.

For the bulk of his early career Jenkins was known as a jazz and jazz-rock musician, playing baritone and soprano saxophones, keyboards and oboe, an unusual instrument in a jazz context. He joined jazz composer Graham Collier's group and later co-founded the jazz-rock group Nucleus, which won first prize at the Montreux Jazz Festival in 1970.

He is perhaps best-known today for his ambitious classical crossover project *Adiemus: Songs Of Sanctuary*, described by Jenkins as "an extended choral-type work based on the European classical tradition, but where the vocal sound is more akin to 'ethnic' or 'world' music." The album topped the classical album charts, and spawned a series of successors, each revolving around a central theme.

Karl Jenkins has also composed for the Royal Ballet, the National Youth Orchestra of Wales, Lesley Garrett and Bryn Terfel among others. On 8 October 2016 Jenkins' choral work *Cantata Memoria: For the children*, a response to the 1966 Aberfan disaster, with a libretto by Mererid Hopwood and commissioned by S4C, premiered at the Wales Millennium Centre.

Jenkins holds a Doctorate in Music from the University of Wales. He has been made both a Fellow and an Associate of the Royal Academy of Music, and a room has been named in his honour. He also has had fellowships at Cardiff University (2005), the Royal Welsh College of Music & Drama, Trinity College Carmarthen, and Swansea Metropolitan University.

Jenkins was appointed an Officer of the Order of the British Empire (OBE) in the 2005 New Year Honours and a Commander of the Order of the British Empire (CBE) in the 2010 Birthday Honours. In 2015 he was made a Knight Bachelor. Karl Jenkins is the UK's most popular contemporary composer, and one of Wales' most versatile and critically-acclaimed musicians.

Gloria: Composer's note The Latin text of the Gloria is an ancient hymn of praise from the Christian tradition derived from the song of the angels who announce the birth of Jesus, as recorded in the Gospel according to St Luke. *The Gloria* has formed part of the Ordinary of the Mass for many centuries, and in that context has been set by many composers. But the opportunity to work with such an iconic text also afforded me an opportunity to explore how other religions perceive the Divine. This is an ongoing feature of my work, from the multi-faceted *The Armed Man: A Mass for Peace*, the Japanese haiku in my *Requiem* to the ancient Arabic text in my *Stabat Mater*.

GLORIA

I The Proclamation: Gloria in Excelsis Deo

Gloria in excelsis Deo,	Glory to God in the highest,
et in terra pax hominibus bonae voluntatis.	and on earth peace to men of good will.

Reading from the Hindu Bhagavadgita (The Song of the Divine)

I am the Self, O Arjuna, dwelling in the hearts of all beings. I am the beginning, the middle, and the end of all beings. I am the glory of Brahman, the immortal and immutable, of Eternal Dharma, and of Absolute Bliss.
Translation: Ushma Sheth

II The Prayer: Laudamus te

Laudamus te.	We praise you.
Benedicimus te.	We bless you.
Adoramus te.	We adore you.
Glorificamus te.	We glorify you.
Gratias agimus tibi propter magnam gloriam tuam.	We give thanks to you for your great glory.

Reading from the Buddhist Diamond Sutra

Like a tiny drop of dew, or a bubble floating in a stream;
Like a flash of lightning in a summer cloud,
Or a flickering lamp, an illusion, a phantom, or a dream.
So is all conditioned existence to be seen.
Translation: Alex Johnson

III The Psalm: Tehillim – Psalm 150

Laudate Dominum in sanctis ejus.	O praise God in his holiness.
Laudate eum in firmamento virtutis ejus.	Praise him in the firmament of his power.
Laudate eum in virtutibus ejus.	Praise him for his noble acts.
Laudate eum secundum multitudinem magnitudinis ejus.	Praise him according to his excellent greatness.
Laudate eum in sono tubae.	Praise him in the sound of the trumpet.
Laudate eum in psalterio et cithara.	Praise him with the psaltery and harp.
Laudate eum in tympano et choro.	Praise him with the timbrel and dance.
Laudate eum in chordis et organo.	Praise him upon the strings and pipe.
Laudate eum in cymbalis benesonantibus.	Praise him upon the well-tuned cymbals.
Laudate eum in cymbalis jubilationis.	Praise him with the loud cymbals.
Omnis spiritus laudet Dominum.	Let everything that has breath praise the Lord.
Alleluia!	Alleluia!

Reading from the Taoist Tao Te Ching (The Classic of the Way and Virtue)

The Way that words can tell is not the eternal Way.
The name that words can name is not the eternal name.
The nameless is the source of heaven and earth.
The named is the mother of myriad forms.
Free from desire: behold the unknowable.
Filled with desire: behold the visible.
Being and non-being springing from the source,
and differing only in their name:
this is the deepest mystery,
the darkness of the dark,
this is the gateway opening to the All.
English paraphrase by Grahame Davies

IV The Song: I'll make music

Lord and Master, I'll sing a song to you, on the ten-string lyre I'll make music.
Lord and Master, let your thoughts fall like rain and just like showers on new grass.

We'll play for you with harps and trumpets, we'll sing some psalms in praise of you,
We'll play for you with flutes and cymbals, we'll sing some psalms in praise of you.

Lord and Master, I'll sing a song to you, on the ten-string lyre, I'll sing praises to you.
Lord and Master, let your words descend like dew and just like droplets on tender leaves.

Reading from the Qur'an: *Al Fatiha (The opening)*

In the name of God, the Beneficent, the Merciful.
Praise be to God, Lord of the Worlds,
The Beneficent, the Merciful.
Master of the Day of Judgment,
Thee we worship, and Thy help we seek.
English translation by Marmaduke Pickthall, from The Meaning of the Glorious Quran (1938)

V The Exaltation: Domine Deus

Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe, cum
Sancto Spiritu, in Gloria Dei Patris.
Amen

Lord God, heavenly King,
God the Father almighty.
Lord Jesus Christ, only-begotten Son.
Lord God, Lamb of God, Son of the Father.
You who take away the sins of the world, have mercy on us
You who take away the sins of the world,
receive our prayer.
You who sit at the right hand of the Father, have mercy on us.
For you alone are holy, you alone are the Lord, you
alone are the Most High, Jesus Christ, with
the Holy Spirit in the glory of God the Father.
Amen.

INTERVAL

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ZEEBRUGGE RAID - 23 APRIL 1918

Amongst many other significant events, 2018 marks the centenary of the audacious raid by British Naval forces on the heavily defended port of Zeebrugge, where, by the sinking of blockships, it was intended to deny the use of the Bruges canal to the German Navy.

Led by HMS VINDICTIVE and supported by two Mersey River ferry boats, IRIS II and DAFFODIL, a force of Naval Seamen and Royal Marine Light Infantry was landed on the Zeebrugge mole early in the morning of 23 April with the intention of neutralising the German defences. This was to allow the positioning of three blockships, HMS THETIS, HMS INTREPID and HMS IPHIGENIA at the entrance to the canal where they were to be scuttled.

Captured in a dramatic painting by Charles John de Lacy, the assault on the mole was difficult, extremely dangerous and intensely resisted. With the blockships in place, and further damage to the Zeebrugge viaduct having been inflicted by a British submarine packed with explosives, the raiding force withdrew, still under heavy fire.

Winston Churchill said of the action: "The raid on Zeebrugge may well rank as the finest feat of arms in the Great War, and certainly as an episode unsurpassed in the history of the Royal Navy". However, the verdict of history on this heroic operation has perhaps been less kind. More than 200 men were lost and many more wounded, and there were conflicting estimates of the actual impact on German Naval operations in the closing months of World War 1.

What is certainly not in dispute though, is the bravery and determination of the men involved. Some 200 awards for gallantry followed, amongst which were no less than 8 Victoria Crosses. Unusually, the award of two of those Victoria Crosses was as a result of a ballot by the survivors some three days later. Appropriate in an action where all were deemed to be equally brave and distinguished, this unusual procedure elected Sergeant Norman FINCH RMA, and Captain Edward BAMFORD DSO, RMLI to receive the decoration.

Ian Watterson

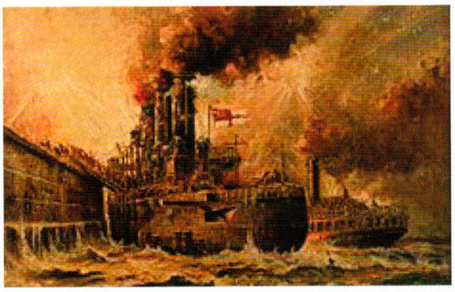

Image: HMS 'Vindictive' at Zeebrugge, 23 April 1918 – Charles John De Lacy

RALPH VAUGHAN WILLIAMS (1872 – 1958)

Ralph Vaughan Williams was born on 12 October 1872 in the Cotswold village of Down Ampney, where his father was vicar. His was a well-to-do family with strong moral views and a progressive social outlook. Antecedents included the interconnected families of Wedgwood and Darwin. Following his father's death in 1875 he was brought up at Leith Hill Place in Surrey where the children were under the care of a nurse, Sara Wager, who instilled in them not only polite manners and good behaviour but also liberal social and philosophical opinions. In September 1883 he went as a boarder to Field House Preparatory School in Rottingdean. He was generally happy there, although he was shocked to encounter for the first time social snobbery and political conservatism which were rife among his fellow pupils.

While at Charterhouse Vaughan Williams found that religion meant less and less to him, and for a while he was an atheist. This softened into "a cheerful agnosticism", and he continued to attend church regularly to avoid upsetting the family. His views on religion did not affect his love of the Authorised Version of the Bible, the beauty of which, in the words of Ursula Vaughan Williams in her 1964 biography of the composer, remained "one of his essential companions through life." His biographer Michael Kennedy, described him as "that extremely English product the natural nonconformist with a conservative regard for the best tradition". He was widely read, and heavily influenced by poets and writers including Shakespeare, Bunyan, Blake and Walt Whitman.

He undertook much of his training at the RCM, where his new professor of composition was Charles Villiers Stanford. Relations between teacher and student were stormy. Stanford, who had been adventurous in his younger days, had grown deeply conservative; he clashed vigorously with his modern-minded pupil. Vaughan Williams had no wish to follow in the traditions of Stanford's idols, Brahms and Wagner, and he stood up to his teacher as few students dared to do. Beneath Stanford's bluster lay a recognition of Vaughan Williams's talent and a desire to help the young man correct his opaque orchestration and extreme predilection for modal music.

Among the most familiar of his concert works are *Fantasia on a Theme by Thomas Tallis* (1910) and *The Lark Ascending* (1914). His vocal works include hymns, folk-song arrangements and large-scale choral pieces. He wrote eight works for stage performance between 1919 and 1951. The *Five Mystical Songs* were written between 1906 and 1911. The work sets four poems ("Easter" divided into two parts) by seventeenth-century Welsh-born English poet and Anglican priest George Herbert (1593–1633), from his 1633 collection *The Temple: Sacred Poems*.

Throughout his life he sought to be of service to his fellow citizens, and believed in making music as available as possible to everybody. He wrote many works for amateur and student performance.

At the turn of the century he was among the very first to travel into the countryside to collect folk songs and carols from singers, notating them for future generations to enjoy. As musical editor of The English Hymnal he composed several hymn tunes that remain popular. The First World War, in which he served in the army, had a lasting emotional effect. He took three years off his age in order to volunteer for the army; after a long period of training and waiting he was sent to France in 1916, serving as a stretcher-bearer in the Royal Army Medical Corps. Later, he was given a commission in the Royal Garrison Artillery and found himself in charge of both guns and horses. The carnage and the loss of close friends such as the composer George Butterworth deeply affected him and influenced his music after the war.

Vaughan Williams was married twice: in 1897 to Adeline Fisher, and in 1953 to the poet Ursula Wood. A knighthood was offered and refused, but the Order of Merit was conferred upon him in 1935. He died on 26 August 1958; his ashes are interred in Westminster Abbey, near Purcell. In a long and productive life, music flowed from his creative pen in profusion. Hardly a musical genre was untouched or failed to be enriched by his work.

FIVE MYSTICAL SONGS

No 1. EASTER

Rise, heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise:
That, as his death calcined thee to dust,
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

No 2. I GOT ME FLOWERS

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

No 3. LOVE BADE ME WELCOME

Love bade me welcome; yet my soul drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd any thing.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, says Love, who bore the blame?
My dear, then I will serve.
You must sit down, says Love, and taste my meat:
So I did sit and eat.

No 4. THE CALL

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a truth, as ends all strife:
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

No 5. ANTIPHON

Let all the world in every corner sing,my God and King

The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing, My God and King

The Church with Psalms must shout,
No door can keep them out:
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing, My God and King.

JOHN RUTTER (1945 -)

John Rutter is one of the most successful of all living composers. His rare melodic gift and captivating harmonic flair have combined in a series of unforgettable choral gems that have touched the hearts of millions around the globe. Rutter possesses a remarkable instinct for writing vocal miniatures. His music exalts with an emotional freshness and honesty that shares points of contact with the inspired 1960s lyricism of The Beatles' *She's Leaving Home* and The Beach Boys' *God Only Knows*. Yet in Rutter's skilled hands it is experienced through the musical prism of the English choral tradition, creating a unique style like no other.

Born the son of a gifted scientist, Rutter showed musical promise from an early age. One of his earliest memories is of playing an old, out-of-tune upright piano and discovering "a world that was somehow my world." When he started having piano lessons with a local teacher it was his voice that caused the greatest stir. Accordingly, when he began his studies at Highgate School in London, his greatest musical passions were singing and composing.

Highgate's exceptionally high choral standards meant that the school choir was often invited to take part in professional performances, the highlight of which was the famous Decca recording of Britten's *War Requiem*, which turned out to be a seminal experience.

The other notable thing about Highgate was its active support for budding composers and arrangers, which at the time also included John Tavener, David Cullen (future orchestrator of Andrew Lloyd Webber musicals) and composer Brian Chapple. As a result, when he began his degree at Clare College, Cambridge, Rutter was already an experienced composer, used to churning out "sheaves of manuscript music" at the drop of a hat.

David Willcocks, who was running the music department just down the road at King's College, " ... looked over some of my manuscripts, and said 'Would you be interested in seeing some of these published?' I was truly gobsmacked." Rutter went on to co-edit several volumes of the classic Carols for Choirs series with Willcocks, who considered him "the most gifted composer of his generation".

From 1975 to 1979 he was Director of Music at Clare College, whose choir he directed in a number of broadcasts and recordings. After giving up the Clare post to allow more time for composition, he formed the Cambridge Singers as a professional chamber choir primarily dedicated to recording, and he now divides his time between composition and conducting. Seizing the opportunities presented by the latest digital technology, he started Collegium Records, now one of the most successful labels of its kind in the world.

Having suffered at times since the mid-1980s from myalgic encephalomyelitis (or ME), Rutter has found that strict routine is the best way to produce results on time. When composing, Rutter will often work from mid-morning until midnight with only a break for dinner. Nowadays, Rutter is often invited to compose music for special occasions, most memorably for the wedding of Prince William and Catherine Middleton, which featured his enraptured anthem, *This Is The Day*. One piece, though, has a special significance – the *Mass Of The Children*, the first major work he composed following the tragic death of his son Christopher in 2001.

"It is wonderful to go to a choral concert, but I think the deepest joy of all is to actually sing." In 1996 the Archbishop of Canterbury conferred a Lambeth Doctorate of Music upon him in recognition of his contribution to church music. He was honoured in the 2007 Queen's New Year Honours List, being awarded a CBE for services to music.

GLORIA

Gloria in excelsis Deo,	Glory to God in the highest,
et in terra pax hominibus bonae voluntatis.	and on earth peace to men of good will.
Laudamus te.	We praise you.
Benedicimus te.	We bless you.
Adoramus te.	We adore you.
Glorificamus te.	We glorify you.
Gratias agimus tibi propter magnam gloriam tuam.	We give thanks to you for your great glory.
Gloria in excelsis Deo,	Glory to God in the highest,
Domine Deus, Rex caelestis,	Lord God, heavenly King.
Deus Pater omnipotens.	God the Father almighty.
Domine Fili unigenite, Jesu Christe.	Lord Jesus Christ, only-begotten Son.
Domine Deus, Agnus Dei, Filius Patris.	Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi, miserere nobis.	You who take away the sins of the world, have mercy on us
Qui tollis peccata mundi, suscipe deprecationem nostram.	You who take away the sins of the world, hear our prayer.
Qui sedes ad dexteram Patris, miserere nobis.	You who sit at the right hand of the Father, have mercy on us.
Quoniam tu solus sanctus, tu solus Dominus,	For you alone are holy, you alone are the Lord, you
tu solus Altissimus, Jesu Christe, cum	alone are the Most High, Jesus Christ, with
Sancto Spiritu, in Gloria Dei Patris.	the Holy Spirit in the glory of God the Father.
Amen	Amen.
Gloria in excelsis Deo. Amen	Glory to God in the highest. Amen